

MARY HARTMAN MARY HARTMAN

EPISODE #162

by

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FINAL DRAFT
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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
MARTHA	DODY GOODMAN
GRANDPA	VICTOR KILIAN
CATHY	DEBRALEE SCOTT
HEATHER	CLAUDIA LAMB
ANNIE WYLIE (TIPPYTOES)	GLORIA DeHAVEN
JODY TROXEL	DAVID HINTON

SETS

ACT I
(page 1)

HAGGERS' LIVING ROOM, MORNING
(Loretta, Charlie, Jody)

ACT II
(page 12)

SHUMWAY KITCHEN, LATER THAT MORNING
(Grandpa and Cathy)

ACT III
(page 20)

TIPPYTOES' TRAILER, EARLY EVENING
(Heather, Annie, Tom, Mary, Martha,
Grandpa)

ACT ONEHAGGERS' LIVING ROOM - MORNING

THE COUCH HAS BEEN MADE UP AS A BED,
AND CHARLIE IS IN IT, APPARENTLY
HAVING SPENT THE NIGHT THERE.
MOMENT. LORETTA ENTERS IN HER
SHORTIE NIGHTIE)

LORETTA

(TENTATIVE) Charlie? You sleeping?

CHARLIE, VERY SUBDUED; NOWHERE
NEAR THE LION HE WAS WHEN LAST
WE SAW HIM; WITHOUT LOOKING AT
LORETTA:

CHARLIE

No, I ain't sleeping.

LORETTA

I didn't close my eyes the whole night
through. I don't like sleeping in the
bed without you, Charlie, even though,
the way things have been going -- or not
going -- between us lately, I might just
as well of been. Sleeping without you,
that is.

NO RESPONSE FROM CHARLIE WHO STILL
DOES NOT LOOK AT HER.

LORETTA

I guess you're still mad on account of
finding me and Jody smooching and hugging
and carrying on.

STILL NO RESPONSE, NO LOOK.

LORETTA (CONT'D)

I guess you're pretty jealous and mad.

CHARLIE

Well, what d'you expect? Of course
I'm jealous.

LORETTA

But you're mad first.

CHARLIE

Loretta, what do you think I am? Some
kind of a worm which it ain't got no pride
or manhood? Not that I got a whole heck
of a lot of manhood left, but I still
got me a mite of pride.

LORETTA

So you're really bad and fierce ate up
as in fit to maybe -- like explode?

CHARLIE'S SILENCE ANSWERS THE
QUESTION.

LORETTA (CONT'D)

(TAKING HOPE) Charlie, ain't you so
jealous that all you feel like is grasping
my warm young body in your arms and hauling
me into the bedroom and making mad crazy
love at me like it ain't happened now in
weeks?

CHARLIE

I just don't believe this, Loretta.

LORETTA

What?

CHARLIE

That you're really cold-hearted enough
to stand there with your bare face
hanging out, and that ain't all, and
making fun of the miserable fact that I
just can't do that kind of stuff no more.

LORETTA

Not even now?

CHARLIE

What do you mean, "not even now"? What's
any different about now than all the nows
that've been since I got myself whacked
up by that shotgun?

LORETTA

You're supposed to be able, now.

CHARLIE

Would you mind telling me how come?

LORETTA

On account of the jealousies.

CHARLIE

Loretta, what in the foggy blue morning
are you talking about?

LORETTA

The jealousies is supposed to whomp your
traumer around in your head so fierce that
you believe what Dr. Fermin told you.

(MORE)

LORETTA (CONT'D)

Which what he told you is you can do it
if you'll just believe you can do it and
you're supposed to believe you can do
it on account of you want to do it fierce
bad on account of the jealousies.

CHARLIE

I didn't believe it when Dr. Fermin said
it, and I don't believe it now, on account
of it don't make no more sense than your
babbling on about jealousies which I ain't
got a clue in a basket what your meaning
is.

LORETTA

Charlie...

CHARLIE

(LOW AND MISERABLE) Why don't you just
leave me alone. Don't kick me when I'm
down, and I'm downer than a squashed
caterpillar.

LORETTA, FEELING PRETTY LOW AND
MISERABLE HERSELF IN THE RUBBLE
OF HER GREAT SCHEME:

LORETTA

Don't be angry with me, Charlie. Please.

CHARLIE

I'll tell you the unpainted truth, Loretta.
When I walked in that door and saw you and
Jody hottin' it up fit to set fire to the
couch, I could of done mayham on the whole
two of you.

(MORE)

CHARLIE (CONT'D)

I thought you was my true and faithful wife like which you promised you would be when we got married up. And I thought Jody was my friend.

LORETTA

(ONE LAST FEEBLE TRY) You sure you wouldn't like to discuss your fierce jealousy and anger upstairs in the bed?

CHARLIE

Loretta, please just let me finish up saying what I got to say which I been laying here thinking about it, the whole miserable night.

LORETTA

All right, Charlie.

CHARLIE

What it is is I ain't mad no more. The thing is: I realize I got no call to be mad at you. And certainly no call to commit mayhem at you. You're a fine, healthy woman, Loretta, which you have your physical desires like any wife is entitled to desire. And seeing as how I ain't been able to do anything to un-desire you, I got no call to be mad when your desire whumps you fierce out of control. It ain't your fault, Loretta. It's mine.

LORETTA

But, Charlie, things don't have to be this way. Your disability don't have to be permanent.

CHARLIE

The unpainted truth is that it's gonna be permanent until I can get to that doctor in New Jersey and have him wang up that transplant operation at me.

LORETTA

If that's the way the situation is, I just gotta do a whole huge heap of praying that the operation works.

CHARLIE

And I gotta get the money for the operation scraped together as fast as I can. All I can hope for meanwhile is that the passion of your female desires doesn't pull you so far to some un-disabled man that you'll just throw me away.

LORETTA

That is a fierce terrible thought to say. I love you, Charlie Hagers. You're my man. You're my husband. You're my Baby Boy. I couldn't possible have no leanings toward no other male person.

CHARLIE

You sure was leaning mighty hard at Jody the other night.

LORETTA

Oh, that.

CHARLIE

Yeah, Loretta, that. That which I never thought I'd live to see anything like that involving my lawful wedded wife.

LORETTA

Charlie, that wasn't nothing like what it looked like.

CHARLIE

Loretta, that is like saying a three-legged dog don't look nothing like a three-legged dog.

LORETTA

Charlie, it was just pretend.

CHARLIE

You're not making no sense.

LORETTA

All right, Charlie. I might as well tell you the truth, the whole truth, and the nothing but. Well, almost nothing but. Seeing as how it didn't work, anyway.

CHARLIE

What didn't work?

LORETTA

The scheme about your psycho-whatzis which Mary told me after she saw it on Somerset or some such.

CHARLIE

Loretta, I get the distinct feeling
you're trying to tell me something, but
it ain't coming through.

LORETTA

Well, what it is is...

SFX: (INTERRUPTS) DOORBELL

LORETTA (CONT'D)

(MOVING TOWARD DOOR) If that's Mary,
I got to tell her her soap opera was
maybe...

SHE CUTS OFF AS SHE OPENS DOOR
AND IS SURPRISED TO SEE JODY.
CHARLIE RISES AS JODY ENTERS.

JODY

(HOLDING OUT A HAND, PALM FORWARD;
APPEASING) Howdy, everybody, Mrs. Hagggers,
I sure hope you explained --

CHARLIE

It's okay, Jody. I ain't mad at you no
more.

JODY

You aint?

CHARLIE

I guess it's hard for you to believe,
seeing as how I was about to paper the
walls with you the other night. But I
been looking at the situation now in a
different light.

JODY

Then Loretta told you what we was up to?

CHARLIE, STARTS THIS SPEECH
CALMLY BUT ENDS IT WORKED UP TO
A FIERCE PITCH OF ANGER.

CHARLIE

She didn't have to tell me what you was
up to. I seen it plain and clear with
my own two plain and clear eyeballs. And
I don't think we better talk no more about
what I seen because I feel my fierce anger
rising up inside me when I think about how
I seen you hugging and smooching and
gropin' my wife and it makes me so mad
I feel like getting a handful of your
hair and dragging you into the...

JODY

(INTERRUPTS, APPEASING) Okay, Charlie,
okay. I won't talk about it no more.

CHARLIE

(SUBSIDING) That's good, 'cause you
could see it was getting me a mite
worked up there.

JODY

Yeah, I could see.

CHARLIE

So we better talk about something else.

JODY

Like the Ohio Five Hundred?

CHARLIE

Hey! That was last night! I been in such a fierce condition of emotional uproar it clean escaped my mind. How'd you make out?

JODY

Well, Charlie, since you and me is partners, I guess you mean: how did we make out.

CHARLIE

Yeah, right, right. How did we make out?
I'm sorry. Did you place?

JODY TAKES A BIG WAD OF MONEY
OUT OF HIS POCKET.

JODY

Well, I guess the best way I can answer that is to let you count this. (PROFFERS THE MONEY)

CHARLIE

What's that?

JODY

Your share.

CHARLIE TAKES THE MONEY AND BEGINS
TO COUNT IT, HIS PLEASURE GROWING
WITH THE TOTAL)

CHARLIE

20-40-60-80-100. Ten percent would make that a thousand -- would be 3rd.
20-40-60-80-200 would be second.
20-40-60-80-100 is three hundred. Which means you won \$3,000 and took 1st -- Whoopee!

JODY

That's it, all a' which I'm gonna put
back into the car, a'course.

CHARLIE

Which means I got the down payment on
Dr. Fratkis' operation! New Jersey,
here I come! Whoeeee!

TOSSES THE MONEY GAILY UP INTO
THE AIR. AS CHARLIE, SMILING
HAPPILY, LOOKS UP AT THE FALLING
RAIN OF MONEY, JODY AND LORETTA
LOOK AT EACH OTHER - MEANINGFULLY.

FADE OUT.

ACT TWOSHUMWAY KITCHEN - LATER THAT MORNING

GRANDPA, SOLO, IS MAKING A
PEANUT BUTTER SANDWICH. CATHY
ENTERS, SEEMINGLY IN A HIGH
STATE OF HAPPY EXCITEMENT,
CARRYING A MAGAZINE.

CATHY

Grandpa, did you see these pictures
of the Addams' house in Ohio Beautiful?

GRANDPA

(SHOWING NO INTEREST) No.

CATHY

It's a mansion! I can't believe I'm
actually going to be living there!
They've got ten acres!

GRANDPA

Of what?

CATHY

Lawns and gardens and fountains. And
they've got a swimming pool and tennis
courts. It's fantastic!

GRANDPA

Uh-huh. You want part of my peanut
butter sandwich?

CATHY

No, thanks. (LOOKING THROUGH THE MAGAZINE)

There are two living rooms, a dining room,
a breakfast room, a library. Wow. And
five bathrooms.

GRANDPA

They must eat a lot of prunes.

CATHY

Oh, Grandpa, it's going to be glorious.
What a beautiful place to live. And what
a beautiful place for my baby to be born.

GRANDPA

Uh-huh.

CATHY

Oh, it's so exciting.

GRANDPA

You're pretty happy, huh?

CATHY

I'm delirious.

GRANDPA

You're lying.

CATHY

What?

GRANDPA

Cathy, I'm a doddering, decrepit old man,
but there's one thing in this world that
I know, and that's you.

CATHY

I don't know what you're getting at,
Grandpa.

GRANDPA

Don't you?

CATHY

No.

GRANDPA

All right, I'll tell you. For one thing: I love you.

CATHY

I know that and I appreciate it and I love you, too.

GRANDPA

Then level with me.

CATHY

About what, Grandpa?

GRANDPA

About this act you're putting on.

CATHY

Act? What act?

GRANDPA

That you're happy about moving in with those people. And that you're happy about selling them your baby.

CATHY

Well, I couldn't afford to bring it up.

GRANDPA

Maybe, maybe not. You'll never know for sure unless you try. Anyway, I don't believe for one minute that you're happy over this deal to ~~have~~ another baby with Mr. Addams and sell them that one, too.

CATHY

Well, that part, about having the second baby, it's not definite.

GRANDPA

It's definite that if you don't you won't get the forty thousand dollars. Right?

CATHY

Well...

GRANDPA

Right?

CATHY

Right.

GRANDPA

And you want me to believe that you're happy about this capitalistic arrangement to turn yourself into a professional baby-machine? You really expect me to believe that?

CATHY

(MUCH, MUCH SUBDUED BY NOW) No.

GRANDPA

Cathy -- don't do it.

CATHY

Grandpa, I have to.

GRANDPA

Why?

CATHY

Why do you think? For the money. We need the money.

GRANDPA

We?

CATHY

Yes. All of us. You and Ma and me.
Daddy's gone, and he's not coming back.
Ma keeps telling herself that he is, with
all her crazy ideas about getting him
back from outer space. But you know
we're never going to see him again.

GRANDPA

Yeah.

CATHY

So there's no money coming in and
there's practically no money left.
That's why I've got to do this.

GRANDPA

If you're doing it for me, I don't
want that kind of money.

CATHY

Grandpa, I'm doing it for all of us.
You've all been good to me, putting up
with all the aggravation I've caused
you and forgiving all the crazy things
I've done. Now for the first time in my
life, I can do something for you,
something you all need desperately, and
I'm going to do it.

GRANDPA

I don't want you to do it, Cathy.
You're too good for that sort of thing.

CATHY

Good? Me? Fernwood's Miss Pushover of
1976? And 1975... and 1974 and 1973.

GRANDPA

I don't care about any of that, Cathy.
You never had an affair with anybody
you weren't in love with. Or at least
thought you were in love with at the
time. And anyway, I don't think sex
is a sin. I don't care how many affairs
you've had, you're a good girl.

CATHY

Do you really believe that, Grandpa?

GRANDPA

I certainly do. You're sweet and kind
and thoughtful and unselfish. And I'll
tell you something else: you're fun.
Those are the things that make a good
person. Not how many affairs she's had.

CATHY

(A LITTLE TEARY) Oh, Grandpa.

GRANDPA

So don't do this terrible thing with
Mr. and Mrs. Addams. It's not worthy
of you.

CATHY

I've got to do it. What's going to become of us if I don't? With all that money, Ma will be able to pay off the mortgage, and I'll be able to start a beauty parlor. (FORCING A LITTLE SMILE) And you'll be able to swim in peanut butter all day long.

GRANDPA

Cathy, we don't need the money. Not that badly.

CATHY

What'll we live on?

GRANDPA

Well, Martha's going to start working pretty soon.

CATHY

Acting in those police training films? How much money do you think she's going to get out of that?

GRANDPA

Enough to keep us afloat for a while. And I think I'm about to land a job. I'm having an interview this morning. In a half an hour, in fact. I better get going.

CATHY

What kind of a job? Doing what?

GRANDPA

Doing what? Something for which I am
uniquely qualified.

HE EXITS. SHE LOOKS AFTER HIM
IN PUZZLEMENT.

FADE OUT.

ACT THREETIPPYTOES' TRAILER - EARLY EVENING

HEATHER, SOLA, WITH FREQUENT REFERENCES TO A COOKBOOK, IS COOKING UP A STORM. SHE IS LACKING IN EXPERTISE AND NEATNESS BUT FULL OF ENTHUSIASM AND UNDAUNTED BY SPILLS, DROPS, BURNS, FOGGED EYEGLASSES, ETC. AT LONG LAST, ANNIE AND TOM ARRIVE, BACK FROM THE HOSPITAL, TOM CARRYING ANNIE'S SMALL SUITCASE.

HEATHER

(HAPPY TO SEE HER) Hi! Welcome home!

ANNIE

(CHEERY) Hi, Heather.

TOM

(SURVEYING THE CULINARY MESS) What's going on?

HEATHER

I'm cooking Tippytoes a welcome-home dinner. You're invited.

TOM

(WRY) Thanks.

HEATHER

How was the hospital?

ANNIE

I kind of enjoyed it. It was interesting.

HEATHER

Are you all better?

ANNIE

Oh, sure. There was nothing really wrong with me. Just a little bump on the head.

HEATHER

You're not going to try any more sky-diving, are you?

ANNIE

Sure I am. It's a glorious sport. But first I'm going to have a go at hang-gliding.

HEATHER

(TURNED ON) Hang-gliding? Wow! Can I go with you?

ANNIE

If your mother says it's okay.

HEATHER

(TURNED OFF) That means I can't go with you. She never lets me do anything that's fun.

ANNIE

That's not a nice thing to say, Heather.

HEATHER

Well, it's true.

(MORE)

HEATHER (CONT'D)

Last week, I had a chance to go drag-racing with Trudy Weatherby's brother and she wouldn't let me. And she nixed an overnight camping trip with a bunch of really swinging kids. And she won't let me wear my platform shoes anymore.

ANNIE

I'm sure she had very good reasons for all that.

HEATHER

Just her reasons. It's a drag.

TOM

All right, Heather, that's enough of that.

HEATHER

(HANG-DOG) Okay.

ANNIE

(BRIGHTENING THE ATMOSPHERE) Gee, it was sweet of you to make a welcome-home dinner for me, Heather. It was really very thoughtful.

HEATHER

I missed you. And I think my father did, too. So I thought I'd make a little party for us.

ANNIE

I'm beginning to feel that you folks have become my family. I like that.

HEATHER

Really? I think families are a drag.

TOM

(WRY) Thanks a lot.

HEATHER

Oh, you know what I mean. They're just not neat. (TO ANNIE) Anyway, I thought you didn't go for that family bit. The way you're always travelling around on your own.

ANNIE

Don't knock families, Heather. They're one of the few things in life you can always count on. There are lots of times when I miss mine. And look how nice this is for me, coming back from the hospital to a celebration with my adopted family.

HEATHER

I hope you like the dinner I'm making.

ANNIE

I'm sure I will.

HEATHER

I'm not the world's greatest cook.

TOM

Or the neatest.

ANNIE

It's not what you put on the table -- it's who you put in the chairs.

TOM

Who said that? Emerson?

ANNIE

No. Annie.

MARY COMES IN.

MARY

(BIG SMILE) Hi! You're back!

ANNIE

Hi, Mary.

MARY

You look wonderful. Just wonderful.

ANNIE

I feel fine.

MARY

Oh, I'm so glad. I know what a nice feeling it is to be home from the hospital. It's really a nice feeling. A very nice feeling. It calls for a celebration.

HEATHER

That's why I...

MARY

(INTERRUPTS) We're going to have a real celebration. I've got everything planned.

HEATHER

Mom, I...

MARY

(ENTHUSIASTICALLY IN CHARGE) Now. The first thing we'll do: everybody go home. Come on, Heather. Come on, Tom. Come on.

TOM

Wait a minute, Mary. What the hell kind of a celebration is that? Leaving Annie here all alone.

MARY

She needs her rest. She just got out of the hospital.

ANNIE

I've never felt better in my life.

MARY

Really?

ANNIE

Yes.

MARY

That's a bad sign.

ANNIE

(PUZZLED) What?

MARY

It could be a sign of a relapse. Nobody feels better than they ever felt in their life after getting out of the hospital. You just think you never felt better in your life.

(MORE)

MARY (CONT'D)

You're probably lightheaded. Yes. That's what it is. That's a bad sign. Come on, Tom. Come on, Heather. She needs her rest. And I've got dinner all ready at home.

HEATHER

But I've got dinner all ready here.

MARY

Good. Good. That's very good, Heather.
(TO ANNIE) Be sure and eat. That's important when you're recovering. You've got to eat.

HEATHER

Ma, I've got dinner here for three people.

MARY

You have?

HEATHER

Yes.

MARY

Good. Good. That's very good. (TO ANNIE) Eat lots. Build up your strenght.
Come on, Tom. Come on, Heather.

MARTHA AND GRANDPA ENTER, EACH CARRYING A LARGE POTTED PLANT. THE LITTLE TRAILER IS NOW MIGHTY CROWDED.

MARTHA

Welcome home.

ANNIE

Thank you, Martha. It's really nice of you to drop in.

MARTHA

Oh, it wasn't a very long drop.

ANNIE

(SMALL SMILE) No, not with me living in your driveway.

MARTHA

We brought you a welcome home present. These plants. Plants are such good company. Especially for somebody like you who lives alone.

ANNIE

I like it.

MARY

Right. She likes to be alone. Come on, Tom.

MARTHA

(RIGHT ON) You can talk to plants, you know.

ANNIE

Really?

MARTHA

Oh, yes. I talk to my plants all the time. Don't I, Grandpa?

GRANDPA

I don't know why. They never answer.

MARTHA

Oh, they do, too. In their own language.
They move their little leaves around when
they're happy, and they droop their little
leaves when they're feeling peak-ed.

MARY

Hello, Ma. Hello, Grandpa. We were just
leaving. Goodbye. Come on, Tom.

TOM COULDN'T LEAVE IF HE WANTED
TO, DUE TO THE PRESS OF HUMANITY.

MARTHA

I don't know these plants very well,
Annie. I haven't had much time to talk
to them. This one seems a little shy,
so make nice with her. The one Grandpa
has is peppy, so if you know any jokes,
tell them to him.

GRANDPA

(LOOKING CLOSELY AT HIS PLANT) Him? How
can you tell it's a him? (MERRIMENT)

MARY

Listen, everybody, listen. I've got a
wonderful idea. We have to go home for
dinner, but there's dinner here for
three, so, Ma, you and Grandpa stay here
and have dinner with Tippytoes. Isn't
that a wonderful idea? Come on, Heather.

(MORE)

MARY (CONT'D)

Come on, Tom. Goodbye, Annie. I'm
so glad you're home. Come on, Tom.

THE HARTMANS MAKE THEIR WAY
TO THE EXIT AS BEST THEY CAN,
AS WE:

FADE OUT.

END OF EPISODE #162